

Bushes, Trees of good height, running Waters, and sometimes a stove annexed, to temper the Air in Winter: So as those Chatterboxes, unless they be such as perhaps delight as much in their Wing as in their Voice, may live long among so good Provisions and Room, before they know that they are Prisoners; reducing often to Memory that Conceit of the Roman Stoick, who in comparison of his own free Contemplations, did think divers great and splendid Fortunes of his Time, little more than commodious Captivities.

Concerning Ponds of Pleasure near the Habitation, I will refer myself to a grave Author of our own (though more illustrious by his other *Work) namely *Saraburiensis de Piscina*.

And here I will end a second Part touching Ornaments both within and without the Fabrick.

Now as almost all those which have delivered the Elements of *Logick*, do usually conclude with a Chapter touching *Method*; so I am here seized with a kind of critical Spirit, and desirous to shut up these building Elements with some methodical Direction how to censure Fabricks already raised. For indeed without some Way to contract our Judgment, which among so many Particulars would be lost by Diffusion, I should think it almost harder to be a good Censurer than a good Architect; because the working Part may be helped with Deliberation, but the judging must flow from an extemporal Habit. Therefore (not to leave this last Piece without some Light) I could wish him that cometh to examine any noble Work, first of all to examine himself, whether perchance the sight of many brave Things before (which remain like impressed Forms) have not made him apt to think nothing good but that which is the best, for this Humour were too sower. Next, before he come to settle any imaginable Opinion, let him by all means seek to inform himself precisely of the Age of the Work upon which he must pass his Doom. And if he shall find the apparent Decays to exceed the Proportion of Time, then let him conclude without farther Inquisition, as an absolute Decree, that either the Materials were too slight, or the Seat is nought. Now after these Premises if the House be found to bear his Years well (which is always a Token of sound Constitution) then let him suddenly run backwards (for the Method of Censuring is contrary to the Method of Composing) from the Ornaments (which first allure the Eye) to the more essential Members; till at last he be able to form this Conclusion, that the Work is commodious, firm and delightful; which (as I said in the Beginning) are the three capital Conditions required in good Buildings, by all Authors both ancient and modern. And this in, as I may term it, the most scientific way of censuring. There are two other, which I must not forget: The first in *Georgio Vassario*, before his laborious Work of the Lives of *Architects*, which is to pass a running Examination over the whole Edifice, according to the Properties of a well-shapen'd Man: As whether the Walls stand upright upon clean Footing and Foundation: Whether the Fabrick be of a beautiful Stature: Whether for the Breadth it appear well burnished: Whether the principal Entrance be on the middle Line of the Front or Face like our Mouths: Whether the Windows, as our Eyes be set in equal number and distance on both Sides; whether the Offices, like the Veins in our Bodies, be usefully distributed, and so forth: For this Allegorical Review may be driven as far as any Wit will, that is at leisure.

The second Way is in *Vitruvius* himself, Lib. 1, Cap. 2, where he summarily determineth six Considerations, which accomplish this whole Art:

<i>Ordnatio.</i>	<i>Symmetria.</i>
<i>Dispositio.</i>	<i>Decor, and</i>
<i>Eurythmia.</i>	<i>Distributio.</i>

Whereof (in my conceit) we may spare him the first two; for as far as I can perceive, either by his Interpreters, or by his own Text, (which in that very Place, where perchance he should be clearest, is of all other the cloudiest) he meaneth nothing by *Ordnatio*, but a well settling of *Model* or *Scale* of the whole Work: Nor by *Dispositio*, more than a neat and full Expression of the first Idea or Designment thereof: which, perchance, do more belong to

* De Nugis Curial, &c.

the *Artificer*, than to the *Censurer*. The other four are enough to condemn, or absolve any *Fabrick* whatsoever. Whereof *Eurythmia* is that agreeable Harmony between the Breadth, Length, and Height of all the Rooms of the Fabrick, which suddenly, where it is, taketh every Beholder, by the secret Power of Proportion: Wherein let me note this, That though the least Error or Offence, that can be committed against Sight, is Excess of Height; yet that Fault is no where of small Importance, because it is the greatest Offence against the *Purse*.

Symmetria is the Conveniency that runneth between the Parts and the Whole, whereof I have formerly spoken.

Decor is the keeping of a due Respect between the Inhabitant and the Habitation. Whence *Palladius* did conclude, that the principal Entrance was never to be regulated by any certain Dimensions, but by the Dignity of the Master; yet to exceed rather in the *More*, than in the *Less*, is a Mark of Generosity, and may always be excused with some noble Emblem, or Inscription, as that of the Conte di Bevilacqua, over his large Gate at Verona; where, perchance, had been committed a little Disproportion.

Patet Janua: Cor magis.

And here likewise I must remember our ever memorable Sir Philip Sydney (whose Wit was in truth the very Rule of Congruity), who well knowing that *Basilius* (as he had painted the State of his Mind) did rather want some extraordinary Forms to entertain his Fancy, than Room for Courtiers, was contented to place him in a Star-like Lodge; which otherwise, in severe Judgment of Art, had been an incommodious Figure.

Distributio is that useful casting of all Rooms for Office, Entertainment, or Pleasure, which I have handled before at more length than any other Piece.

These are the four Heads which every Man should run over, before he pass any determinate Censure on the Works that he shall view; wherewith I will close this last Part, touching Ornaments. Against which (methinks) I hear an Objection, even from some well-meaning Man, That these delightful Crafts may be diverse ways ill applied in a Land. I must confess, indeed, there may be a lascivious, and there may be likewise a superstitious Use, both of *Picture*, and of *Sculpture*: To which Possibility of Misapplication, not only these Semi-liberal Arts are subject, but even the highest Perfections, and Endowments of Nature: As *Beauty* in a light Woman; *Eloquence* in a malicious Man; *Resolution* in an Assassin; prudent *Observation* of Hours and Humours in a corrupt Courtier; *Sharpness* of Wit and Argument in a seducing Scholar, and the like. Nay, finally, let me ask, What Art can be more pernicious, than even *Religion* itself, if itself be converted into an instrument of Art? Therefore, *Ab abuti ad non uti, negatur consequentia*.

CHAPEL OF ST. EDMUND, WALPOLE.

In reference to an article which appeared in our last number headed "New Chapel at Walpole, St. Peter's," and which article was extracted from the *Cambridge Chronicle*, the rector of Walpole has written the following letter to the editor of that paper:—

Sir,—In perusing in your last number a descriptive account of St. Edmund's Chapel, consecrated on the 26th inst., I observe so many inaccuracies, that I must request to be permitted to say a few words in reply.

The nave is 42 feet 6 inches long, not 46 feet, as asserted by your correspondent. The apse is 16 feet by 14 feet, dimensions which, though scanty, bear a better proportion to the size of the nave than would appear from his statement.

The seats do not "fill the entire chapel," an open space being left in front of the chancel arch, and westward of the pulpit. The aisle is 5 feet in width,—and the back of each seat is 2 feet 8 inches in height.

The chapel has seats, not for 400, but for 180 persons, and are all open and free. Your correspondent's estimate of the expense is much exaggerated. The figure of Our Lord (not that of the Blessed Virgin) occupies the east window. "The incomprehensible saint" is St. Edmund, bearing in his hand an arrow, the instrument of his martyrdom. Had your

correspondent taken a little trouble to inquire, the poorest cottager would have informed him that the ancient chapel of St. Edmund formerly stood at no great distance, suggesting the same saint as the patron of the present building.

The "kind of dog-toothed quatrefoil" (?) which is the name your correspondent assigns to the ornament on the edge of the altar, is neither more nor less than the well-known indented star, sharp, and deeply cut—a device purely Norman—and so far from being a "deviation from the style" of the building, it is, on the contrary, a fac-simile of the top-stone of an undoubted Norman altar lately discovered in Norfolk. The cross on the frontal is also Norman. The whole design of the altar is plain and simple, somewhat resembling a tomb.

The chancel arch is 8 feet wide; instead, therefore, of its spanning "three parts of the entire breadth of the chapel," to have said "one-third" would have been more correct.

Our font is 2 feet 5 inches in diameter—a dimension by no means beyond the average in Norman fonts, nor is the size of a church necessarily a rule for that of its font. It has much of the boldness that characterizes the style. Its position in the centre of the aisle, near the west door, is in accordance with the recommendation of the Incorporated Society.

The cornice was not intended to be of Norman design, but to assimilate with the other wood-work, which follows a later date. Tastes may differ in such matters of detail; but I have reason to believe, that many persons of good taste and sound judgment would approve of the course we have adopted in reference to this point. Indeed, the poppy-heads were carved from casts taken from finials lately put up by the Camden Society in the Round Church, Cambridge, a Norman building; and it was their advice which was of influence in our choice of a later style for the furniture. For my own part, I have no objection to take refuge under their responsibility.

Whether in the absence of a steeple and side-aisle, censure is implied, I know not; if it is, I would appeal to any person of taste whether such features would not be quite out of keeping with the size and simple character of the whole building. A bell-cote has been adopted, taken from a very elegant specimen in Buckinghamshire.

My object in the above remarks has been merely to correct some inaccuracies in your correspondent's letter. I have endeavoured to do so without acrimony. I feel grateful to him for his mention of my name with approbation, scarcely deserved on my part. I only wish that before he had put pen to paper he had applied to me, or to some other party, qualified to give him accurate information on the subject-matter of his letter.

I am, Sir, yours, &c.,

ARTHUR MOORE.

Walpole Rectory, Lynn, Oct. 1, 1844.

[We have no hesitation in recording our opinion that the fitting-up of new churches with carpentry, furniture, and fittings in discordant styles, and differing from the main fabric, if not very bad taste, is taste of a very low and piece-meal description. We are sure those who built the Round Church would not have fitted it up in any such style.—Ed.]

DECORATIVE ART SOCIETY.

PAPER HANGINGS.

A VERY interesting and valuable paper was read last Wednesday evening, at the apartments of the above society, in Davies-street, Berkeley-square, by Mr. Cowtan, "On Paper Hangings," at the conclusion of which a discussion took place, for the purpose of eliciting further information on the same subject from those who were present. Mr. Crabbe, whose paper on *Design* we have republished took a leading part in the discussion, and also did the secretary, Mr. Laugher. We regret that our space this week does not admit of a notice of the evening's proceedings so detailed as we could wish. The quiet unobtrusive, and successful course this society is steering, and the judicious way in which it is effecting its objects, are deserving of much praise. We shall endeavour in our next number to revert to Mr. Cowtan's paper